

Duet for Violin & Piano

**by
*Lee McClure***

1st movement

My New Orleans Muse

pg.1

2nd movement

Out of the Blue

pg.11

Lee McClure

Now 76 Lee McClure was the first champion of new melodic music during the 1980s when concerts of new music were dominated by atonal strident dissonances. In 1985 he founded the Eclectix Chamber Orchestra that presented orchestral and chamber music of more than 130 living composers. The New York Times has written: *“Eclectix, a group dedicated to presenting melodic music in the tradition of Debussy, Gershwin, and Ellington performs in New York”* (1989). *“Most of this repertory grew out of a tonal, melody-accompaniment tradition, and a lot of it by way of American popular culture”* (1988).

About the performance of Lee’s Film Noir Memoir for horn and piano, JoAnn Falletta, conductor of the Buffalo Philharmonic Orchestra wrote : *“What a stunning work! And you had two great players to bring it to life. Amazing horn! Congratulations on a beautiful piece.”* (2022).

In March 2023 Lee won the composition competition “Generations XII” hosted by Composers Concordance who presented in concert Lee’s winning composition, Pocket Suite No.1 which contains three jazz preludes for classical piano.

Lee’s classical compositions include two operas, symphonic, modern-dance, choral and chamber works. Premiered at the Cathedral of Saint John the Divine (NYC) the first of his two operas with librettos by the Pulitzer-Prize-nominated playwright Ron Whyte was Mother And Child. The Gregg Smith Singers premiered Lee’s Litany to the Holy Spirit. One of Lee’s major dance scores is Suite No.2 from The Voyage for two pianos. His orchestral piece Hiatus was reviewed by Tim Page in The New York Times: *“It was probably the most distinguished piece on the program: the harmonies had bite and the musical ideas seemed both organic and Mr. McClure’s own”* (1986).

Played on 40 radio stations in the United States, Lee’s CD, A Jazz Christmas Like You’ve Never Heard was reviewed in O’s Place Jazz Magazine: *“This is not your traditional Holiday album. For sure Lee has managed to transform, twist and provoke our imaginations with this work. It is truly a unique approach, the music is great and the lyrics are familiar”* (2009).

For his self-designed electric flute Lee has composed and performed an extensive repertoire since 1990. Playing a traditional silver flute into a microphone, he routs the sound through 12 processors and a sampler. In 2007 Lee founded the Eclectix Dance Company for which he created music on electric flute and conceived scenarios, choreography, lighting & costume design. His major works for electric flute include Rock Adagio, Lonely Woman New Orleans After Katrina, Metamorphosis, Burnt Siena, and Through A Glass Darkly.

July 2024

My New Orleans Muse

for Violin and Piano
(1st movement)

LEE McCLURE

[illegible]

6

p *f* *mp*

mp *mf* *mp*

3 3 3

8

mp *mf*

* All Piano tremolos = Trill = alternate all fingers freely

10

mf *mf*

12

mf *mf*

14

3

8va

f *mf* *f*

mf

16

6

(8)

mf *mf*

3 3 3

18

8va

f *mp*

3

The image displays a musical score for a piece titled "My New Orleans Muse". The score is organized into three systems, each containing a vocal line and a piano accompaniment. The first system begins at measure 14, the second at measure 16, and the third at measure 18. The piano accompaniment is written for both the right and left hands. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and dynamic markings including *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also features articulation marks like accents and slurs, as well as specific performance instructions such as triplets (marked with a '3') and an octave extension (marked '8va'). The notation is clear and professional, typical of a published musical score.

21

f

f

mp

mf

Ped.

24

mp

mf

Turn Page

mp

mp

27

f

mp

p

mf

p

mf

31

mf
8^{va}

mf *ff* *sub.* *mf*

3

33

ff *mf*

(8)

loco

f *mp*

ff *mf* *Red.*

3

35

mf

3

mf

3

3

37 not chromatic

not chromatic

ff

ff

mp

Ped.

39

mp

pp

p

mf

f

f

3

42

Page 2 & 3 Facing

f

f

mf

f

44

3

3

3

ff

Ped.

46

mp

sub. mp

cresc. poco a poco

mf

mf

3

49

3

3

sfz

Chromatic

mf

3

sfz

ff

3

sfz

51

cresc. -----

mf *cresc.* -----

Ped. _____

53

cresc.

f

ff

mf *sfz*

mf

55

f *mp*

f *mp* *mf*

mf *p* *mp*

59

8va

mp

3

3

3

3

mp

63

Gliss

mf

mp

6

mf

66

ten.

mf

mp

mf

71

Slower

mp *mf* 3

Slower

mp *mf* 3

Ped. _____ ^

75

Slower

mf

Slower

Ad Lib Tremolo
Fast then quick Ritard + Dim - - -

mf *p* 3 3

pp

Out of the Blue

dedicated to Linda Pehrson

violin and piano
(2nd movement)

LEE McCLURE

$\text{♩} = 63$ add or change slurs, bowing at will
con sord.

Violin

mp

$\text{♩} = 63$

Piano

mp Ped.

7 $\text{♩} = 73$ mf f $\text{♩} = 63$ senza sord. mf

$\text{♩} = 73$ when tremolos are 1/8 or 1/4 note they don't have to last full duration $\text{♩} = 63$

All Piano tremolos = Trill = alternate all fingers freely →

mf mf f mf Ped.

12 mp f mp Ped.

16

mf *f* *p*

mf 3 Ped.

21 ♩ = 72

mf *port.* *port.* *f* *mf*

mf *f* *mf*

25

f *mf*

f *mf*

Ped.

Out of the Blue

13

♩ = 92

29

Musical score for measures 29-32. The score is written for piano (p) and features a variety of time signatures: 4/4, 3/4, and 2/4. The piano part includes a triplet of eighth notes in measure 30 and a sustained bass line with a pedal point (Ped.) in measure 31. The treble part has a melodic line with a sharp sign above it in measure 30. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked as ♩ = 92.

33

Musical score for measures 33-35. The score continues with piano (p) and features time signatures of 3/4 and 2/4. The piano part has a melodic line with a sharp sign above it in measure 34. Dynamics include *mf* (mezzo-forte) and *f* (forte). The tempo is marked as ♩ = 72. A pedal point (Ped.) is indicated in measure 35.

36

Musical score for measures 36-40. The score continues with piano (p) and features time signatures of 2/4 and 3/4. The piano part includes a triplet of eighth notes in measure 39 and a sustained bass line with a pedal point (Ped.) in measure 40. The treble part has a melodic line with a sharp sign above it in measure 37. Dynamics include *mf* (mezzo-forte) and *f* (forte). The tempo is marked as ♩ = 72. A glissando (gliss.) is indicated in measure 37.

Out of the Blue

14

♩ = 82

♩ = 82

8^{va}

3

41

p *mp* *f*

44

f *p* *f* *mp* *p*

Ped.